



What Well Dressed Women Will Wear

By Anna Reichenhouse



PARIS REVIVES THE SPANISH PANIER OF THE 17TH CENTURY

Silhouette of the Hour Reflects the Velasquez Fashion—Skirts Are Full as Well as Short With Widest Dimension Over the Hips

PARIS, Sept. 18. Paris skirts are still short. That they are full as well as short does not add to their grace. And that their fulness reaches its widest dimensions over the hips is a statement that dismisses the stoutest heart among women.

If one wants the silhouette of the hour, as it is shown in the new Paris clothes, one can look at a picture by Velasquez to get it in its extreme form, but even then one will not have got a complete conception of the artificial figure of the woman of the hour as it is formed by her new frock.

The Spanish panier, which in its day was a humorous adaptation of the large baskets balanced on each side of a donkey, the commonest form of transportation, and which one sees to-day on Spanish and Italian roads, is revived. These paniers were imitated in the seventeenth century in apparel of sumptuous fabrics, and women of the court tried to rival each other in the width of the buckram that distended the hip line. It was not the era of the hoop skirt; that artificiality gives a different silhouette from what is launched to-day.

The Spanish panier is a straight distention of the hip line which permits the material to fall in lamp shade effect to its hem. This hem does not flare. It is not as wide as the hip line. It has a tendency to curve inward toward the leg.

At some of the big houses there are not even any modifications of this Spanish skirt of another century. Splendid gowns are built of metallic tulle, bullion fringe and embroidery to reflect the extravagance of a day that left its impress on the whole world. Other gowns merely admit the way of the Spanish panier by incorporating fulness at the hips. There are few gowns that lie flat on the hips.

Just as, long and short, are arranged so that their fulness juts out from the side of the waist line and becomes overhanging eaves to a drapery of the skirt that also distends the hip.

How Crinoline Is Used. Crinoline is plentiful, but it is not used at the knees or hem of skirts. Its duty is to hold out the fulness exactly below the waist line, and, its mission done, it does not appear again in the frock. This crinoline is of various kinds, not always cheap and commonplace, as the name suggests, but often of metallic threads that show through transparent fabric, and in disclosing their identity also disclose the reason for their presence.

Each house has its own way of handling the panier, and one set of costumes is therefore more graceful than another. It takes a daring woman to wear the genuine Velasquez skirt, but for the stout, the middle-aged, and even the conservative woman there are types of clothes with fulness at the hips that are very acceptable.

As the season progresses dozens of new methods of obtaining fulness at the waist line will appear, and the silhouette will be modified, recast, and will probably settle down into a safe and sane fashion. At the present hour it is quite alluring, especially as it gives the American commercialists a new thing to offer.

It is really not new; it was advanced last February, and several months before American houses had determined to demolish the short skirt and bring in those with the peg top outline and the fulness that did not disclose the actual measurements of the hip.

The type of fulness which is described as umbrella folds, and also the huge pocket, gaping open at the hips, and boldly ornamented to accentuate its presence, are old features to the American dressmakers. Therefore, a great deal of the new fulness on the hips which is the dominating part of the new silhouette, as it is called, is a familiar sight to Americans and they will know how to manage it.

It is barely possible, however, that one's old clothes will do for this season. There may be a chance for their alteration.

Widely Varying Clothes. There is a wide variety of clothes shown in Paris and again one feels the lack of great leaders of fashion who lift the chaff from the wheat and impress a certain style upon the entire public. Whatever gowns are made with fulness on the hips, how ever, are newer than those worn by the French women all summer, for the Parisienne, in contradistinction to the American, has not deviated from the chemise frock and the tailored suit with its straight knee length coat and a skirt that reached only a few inches below the coat.

One likes to go from opening to opening at the different houses to make a study of how the hip dimensions are obtained. A summary of them would fill a small book. Having agreed on the essential features of the silhouette, the dressmakers have gone to their salons with their designers to work it out by their own methods. One house shows over a dozen different developments.

There is the obvious panier with its crinoline support that rounds itself out over the hips and balances itself when the wearer walks exactly as one sees a pair of laden baskets swinging in perfect balance on the sides of a donkey who ambles along. Ambling, mind you, is the new kind of walk that will have to come with this donkey panier, for no woman can do the trotting through the streets, or dance the jazz as she does in Paris, with these huge boulders on her hips. She will be the awkward creature alive if she attempts it. If she adopts the stately Spanish costume with its en-

travagance and ceremonious air she must needs have what is known as the Throne Walk. Vivacity must be confined to the face, liveliness to the expression. It must be kept from the gait.

This type of hip dimension is, of course, the most sensational one launched at the openings. The others run down the scale all the way from wide accordion pleats, stiffened by buckram that stand straight out for six inches on each side of the waist line, to immense ruffled folds that are incorporated in a Russian tunic. The pleated hip dimension is quite fascinating. It can be modified to a practical size. These pleats are quite stiff, have their edges turned outward and are pressed into such flatness that they keep their position like an open fan over each hip. There are other pleats that are like organ pipes, so widely rounded that they appear to be made of something stiffer than cloth. These are placed down each hip.

Remember that the front and back of the new skirts are flat. There is no fulness there. There is no fulness in the bodice. The figure is closely confined with cloth at hem at waist and neck. So odd is the silhouette in some gowns that all one sees is a straight line between outspreading curves.

Stiffened Organ Pleats. There is one frock that has these immense organ pleats as thick as if they were made of sheet iron down each side of a cloth skirt; the jacket has the pleats front and back and is flat and plain at sides, just reversing the manipulation of the skirt. The sleeves to this frock are long and bell shaped, the collar is straight and high and fastened at the side; it is made of peltre.

One of the best developments of the fulness at the hips is shown in a tunic placed over a black velvet skirt. The material is like silk poplin, exquisitely soft, and the color is a deeper blue than a cornflower. Over the surface goes a rare kind of embroidery done in dull gold thread. It is vague, not aggressive. The back and front are shaped like broad straight panels not fitting the figure. The sides are arranged in wide bias folds that are cut in the material; they do not begin until the point of the hips has been reached, which makes the tunic possible for stout women. The high collar merely rises about the neck. The black velvet skirt is short and narrow. Over the costume goes a black velvet coat that hides the tunic, which means that it reaches to within six inches of

the edge of the skirt. This coat has pleated paniers arranged at the end of long underarm seams and the fulness gives a chance for the pleats of the blue tunic beneath not to be crushed.

It is a strange coincidence that an hour after this costume was shown and one wondered what was its source, an exhibition of portraits in a Russian artist's studio showed a fascinating portrait of a man, full length, clothed in the Boyard costume that Peter the Great banished from his court. There was the same tunic, in yellow, not blue, and the trousers in dull purple velvet looked like a narrow skirt as

they were tucked in the long, slim, red boots. The high collar that swirled to the ears was of gold embroidered purple velvet and the long sleeves had a mandarin flare at the wrist. Another odd feature of the coincidence was that the mannequin who wore the costume in the salon was tall, with short yellow hair, wildly thrown back from her forehead, and the face had a touch of the mystery and slave quality of the portrait. So the costume was Russian after all and not Spanish; it had to do with Peter the Great and not Philip the Fourth.

The Russian artist who painted the portrait took the occasion to vituperate Peter the Great in his decision to banish the national costume of Russia from his court and compel his followers to wear French costumes. "That was the beginning of all this trouble," was the dramatic verbal explosion.

There are really a few slim gowns without fulness on the hips, if one would be strictly truthful, for Martial et Armand, who show this remarkably lovely Boyard costume, also show one of dull reddish duvetyne which has a slim frock as its foundation and a swinging Venetian cape as its accessory.

There is no attempt to put fulness on the hips of this gown and it is of the type that an American woman would carry off with distinction. When the mannequin entered she looked as though she might be a page in an Italian opera or a youth in a Venetian masque. The pinkish tone that came through the duvetyne was mysterious and attractive.

The slip half fitted the figure, from its high rolling collar to its short, very short, hem. It was fastened in a straight line from this collar to the hem with jet and beads. The waist was loosely girdled with a belt made of tiny squares of jet held with gilt loops. Over this slim foundation was a coat of the same material lined with heavy pinkish red chiffon. The back of the cape was decorated with a floriated design cut out from dull black leather, an exceedingly soft leather that had no polish. It was old Italian work, of the kind that England and Spain once adored.

Madame Valle of Martial et Armand is exceedingly proud of these frocks and she shows the fine workmanship of the kid perforations and the soft quality of the material with pride and approval. She has an evening gown of white kid which no one can deny is a startling sensation. "Use it for shoes when it is worn out," suggests the vendeuse. "The price of leather is so high that you can save by buying this gown and turning it to many uses when the style has vanished."

A Novelty Suggested. This white kid frock is really soft and supple. There is nothing about it that makes the wearer awkward or ungainly. It will be hard to make the public believe this, but if the gown becomes anything of a fashion in America it will be not especially noticed unless one draws attention to it from the very reason of the fineness of the material.

The perforation done on the kid is exactly like that of paper sold for pantry shelves. The foundation of the frock is of white chiffon with a hem of kid; there is a wide apron that hangs in points in the middle and each side of the perforated kid, a belt



9-28-19
R.E.

Afternoon frock of white chiffon and white kid, the wide hem, apron and sash of kid.



Blue cloth suit with jacket which hangs loose from neck to hip, widening as it goes, large round pleats back and front. The skirt is pleated at the sides.

they were tucked in the long, slim, red boots. The high collar that swirled to the ears was of gold embroidered purple velvet and the long sleeves had a mandarin flare at the wrist. Another odd feature of the coincidence was that the mannequin who wore the costume in the salon was tall, with short yellow hair, wildly thrown back from her forehead, and the face had a touch of the mystery and slave quality of the portrait. So the costume was Russian after all and not Spanish; it had to do with Peter the Great and not Philip the Fourth.

The Russian artist who painted the portrait took the occasion to vituperate Peter the Great in his decision to banish the national costume of Russia from his court and compel his followers to wear French costumes. "That was the beginning of all this trouble," was the dramatic verbal explosion.

There are really a few slim gowns without fulness on the hips, if one would be strictly truthful, for Martial et Armand, who show this remarkably lovely Boyard costume, also show one of dull reddish duvetyne which has a slim frock as its foundation and a swinging Venetian cape as its accessory.

There is no attempt to put fulness on the hips of this gown and it is of the type that an American woman would carry off with distinction. When the mannequin entered she looked as though she might be a page in an Italian opera or a youth in a Venetian masque. The pinkish tone that came through the duvetyne was mysterious and attractive.

The slip half fitted the figure, from its high rolling collar to its short, very short, hem. It was fastened in a straight line from this collar to the hem with jet and beads. The waist was loosely girdled with a belt made of tiny squares of jet held with gilt loops. Over this slim foundation was a coat of the same material lined with heavy pinkish red chiffon. The back of the cape was decorated with a floriated design cut out from dull black leather, an exceedingly soft leather that had no polish. It was old Italian work, of the kind that England and Spain once adored.

Madame Valle of Martial et Armand is exceedingly proud of these frocks and she shows the fine workmanship of the kid perforations and the soft quality of the material with pride and approval. She has an evening gown of white kid which no one can deny is a startling sensation. "Use it for shoes when it is worn out," suggests the vendeuse. "The price of leather is so high that you can save by buying this gown and turning it to many uses when the style has vanished."

A Novelty Suggested. This white kid frock is really soft and supple. There is nothing about it that makes the wearer awkward or ungainly. It will be hard to make the public believe this, but if the gown becomes anything of a fashion in America it will be not especially noticed unless one draws attention to it from the very reason of the fineness of the material.

The perforation done on the kid is exactly like that of paper sold for pantry shelves. The foundation of the frock is of white chiffon with a hem of kid; there is a wide apron that hangs in points in the middle and each side of the perforated kid, a belt

low bodice of white chiffon edged with kid and a sash of the plain kid edged with gold braid. Bernard is another house that sponsors the perforated kid gown.

By the way, there is a chance for a popular novelty in this sash of supple white kid. It is not long, merely a four-inch girdle with the regulation bow and ends about ten inches long at the back. The gold galloon at the edge gives it character.

The shops could line it with colored chiffon or satin and present it as an accessory. It would be a commendable addition to several kinds of one piece frocks, especially those of dark blue serge and gabardine or sport frocks of colored linen. Martial et Armand show another kid gown which they insist is for sports and especially for the Americans. It is of pale pink trimmed with fur; there is a long tunic and a short narrow skirt and a girdle. It looks as though it might be pale pink broadcloth. One has to handle it to find out that it is leather. The American woman wore brown leather skirts and coats last winter for genuine sports, you remember, and she may not feel as though she would like to play golf in a suit of pale pink kid and black fur, but it should prove an admirable fashion for the winter in Palm Beach.

Madame Bernard on the Avenue de l'Opera also features colored and white kid; he makes an admirable belted storm coat of pale brown kid with a high collar that protects the entire face except the eyes; it is lined with a heavy woolen cloth, is beige colored and fastened with kid covered buttons.

He also makes a storm coat of highly polished black leather, which, should be called "Gloucester," for it is highly reminiscent of the glistening coats worn by the fishermen who go to the Banks from the New England coast. This coat has a short cape that becomes a tight hood, fastening in pleats over each temple.

This idea of making a cape serve as a hood is carried out in another enveloping motor coat of fur and duvetyne, which is the kind of wrap one would think any suburbanite would grasp at for evening wear. He

White Kid Frock and Other Leather Clothes Attract Much Attention—Directoire Collars Mount to Chin—Fluted Ruffles Come Back

also makes an enveloping cape of perforated white kid trimmed with sable. By the way, as this house stands for one of the best types of tailored suit and caters strongly to the American trade, it is well to know that his coats drop to the knees over skirts that are narrow and of moderate length; they have every kind of manipulation of drapery at the hips to give width, but this drapery is placed below the actual waist line for a few inches and this modification makes the skirt practical. The coats have fulness at the hips, but it is supple and not outstanding. The sides are longer than the front and back, as a rule, an irregularity which exists in nearly all the new French coats. They also have Directoire collars, immense things that envelop the chin. They are of fur, or of the material, and button in front or at the side. In truth, there is quite a Beau Brummel air about the mannequin who

wears the best of the new tailored suits. Fluted ruffles have also appeared, not with suits, but with frocks. Blue serge gowns for young women have high standing collars of pleated white linen which and in pointed ruffles down the front. These ruffles do not meet; they show about an inch of skin between. Often there is a string cravat of black satin ribbon tied at base of collar.

The tailored suits at the best houses carry a new kind of blouse which is made of knitted silk jersey. It is exceedingly supple, is in cerise, sage green, or lemon yellow. It has a high collar that rolls over at the top and a fan shaped pleated hem that extends over the hip. There are other blouses, cut with a slightly low neck and elbow sleeves, which are pulled in tightly below the waist and are slightly embroidered on the chest.

Hotel and Restaurant News

Pennsylvania Hotel.

With the approach of the winter season dancing, which was formerly held on the roof garden of the justly famous Pennsylvania Hotel, will be resumed in the grill room. Tea dances are now taking place in this well decorated room, for which an admission cover of \$1 is charged week days and \$1.50 on Saturdays. The grill room also provides continuous dinner and supper service. During the evening many of the patrons of the hotel who have enjoyed themselves on the wonderful dancing floor of the Pennsylvania roof garden can now be seen here.

McAlpin Hotel.

The McAlpin Hotel is far removed geographically from South and Central America, yet each Tuesday evening the atmosphere which prevails there is bound to make people think they are back in Latin America. Known throughout the hotel world for creating and adopting the newest conveniences and luxuries the McAlpin management is running each Tuesday night excellent Latin American supper dances, well protected from rain or cold breezes. The dances on the McAlpin roof are just ideal and are well patronized by those who care to sup and dance to their hearts' content.

Plaza Hotel.

The Plaza Hotel at Fifth avenue and Central Park announces that it has greatly increased its facilities for exclusive social functions this coming season. Now that the war has ended there will no doubt be many social efforts will be made to take care of the large number of inquiries for banquets, dinner parties, private dances, weddings, coming out parties and all other functions of an exclusive social nature. The grand ball room and the ball room foyer have been redecorated and enlarged so that those who require the utmost in the line of artistic decorations and unusual accommodations can be served here. Reservations are now being made.

Hotel Marie Antoinette.

The Hotel Marie Antoinette, at Broadway and Fifty-seventh street, has resumed its table d'hôte dinner and will have dancing each evening from 6:45 until 9:15 P. M. The management, in looking for an orchestra that will entertain their guests, have selected the famous orchestra from Montmartre. The dinners are well attended and an excellent dance floor readily satisfies the patronage.

Greenwich Village Mill.

Downtown the Greenwich Village Mill at 47 West Third street each evening attracts many of the visitors to the city as well as New Yorkers who wish to visit the most famous dancing resort in the Greenwich Village section. Newly opened for the season, the Greenwich Village Mill has a wonderful dance floor, and the music which the orchestra plays has been spoken of in volumes of praise.

SAVE THE CORNCOB.

SAVE the corncob and assist in lowering the cost of living. You immediately ask how can the lowly corncob be a factor in the prices of foods and how can it reduce the recent high quotations. Dr. Frederick B. La Forge, chemist in the Bureau of Chemistry of the Department of Agriculture, answers the question by announcing that he has perfected a means of turning the cob into glue, releasing for food large quantities of starch, flour and dextrine now employed in the manufacture of glue.

The corncob production of the United States, one might say, is almost limitless. The annual yield of corn in this country exceeds 2,500,000,000 bushels, and for every bushel of shell corn a bushel of cobs results, and 100 tons of cobs will yield thirty tons of glue. But to put it in another way, 3 per cent. of the annual yield of cornbobs will suffice to produce all the glue that the United States can use in a year. Thus the large quantities of food components now consumed in the manufacture of glue can be realized. And one more illustration. Quoting from the report of Dr. La Forge on his new process:

"If all the available cornbobs were turned to profitable uses there would be enough glucose to fatten all the cattle raised in the United States, or a source capable of yielding all the alcohol produced."

Also Dr. La Forge announces there would be no shortage of acetic acid as exists to-day, and a supply of baking powder sufficient to raise all the biscuits ever baked would be available in a year.

At present the corncob is thrown away by the miller or grain dealer as useless, unless it is turned into a pipe and a special brand of cob is used for that purpose. Cheapness of corncob glue recommends it. The present glue costs approximately \$50 a ton and is obtained by fusing soda and sand, forming sodium silicate, more popularly known as waterglass. But the corncob glue can be manufactured and sold at a profit for \$8 a ton, allowing \$2 a ton for the cost and delivery of the cobs.



On the left, a lace frock. The bodice is formed of roses, which also trim the skirt, which falls in points from the flaring hips. In the center, a gown called Shakespeare by Poiret. It is made of black velvet, with a short cape at the back, and sleeves laid in organ pleats. The collar and cuffs are of dull red cloth worked with silver and edged with Venetian ecru lace. At the right, a Martial et Armand dull red duvetyne, with jet buttons and a belt of squares of jet. Cape is covered with leather work.

SMARTEST MODEL COSTUMES
Involving a Delightful Economy!
AT Maxon's one is veritably torn between two emotions. ADMIRATION of the exquisite, unusual Model costumes. ASTONISHMENT over the prices—so very much below the prevailing prices—below even the wholesale cost! Exclusively original Model creations are to be had here—transplanted almost daily from the showrooms of le grand couture. The advance gowns, suits, coats and wraps that establish the vogue in Fashiondom!

MAXON MODEL COWNS
1587 Broadway at 48th St.
ONE FLIGHT UP—TAKE ELEVATOR